

1909
May 17
LochD

CATALOGUE
OF THE
Valuable Collection of
Etchings & Engravings

OF THE RIGHT HON.

SIR JOHN CHARLES DAY

(Deceased)

Late of Falkland Lodge, Newbury, Berkshire; and formerly
of 25 Collingham Gardens, S.W.

COMPRISING

**Etchings by Muirhead Bone, D. Y. Cameron, A. H. Haig,
Sir F. Seymour Haden, J. M. Whistler, C. Méryon**

MEZZOTINTS BY S. COUSINS, R.A.

A SET OF TURNER'S LIBER STUDIORUM

AND MODERN ARTIST-PROOF ETCHINGS AND ENGRAVINGS

ALSO

**IMPORTANT WORKS OF ALBRECHT DÜRER
AND REMBRANDT VAN RHYN**

WHICH

(BY ORDER OF THE EXECUTORS)

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS

AT THEIR GREAT ROOMS

8 KING STREET, ST. JAMES'S SQUARE

On MONDAY, MAY 17, 1909

AND FOLLOWING DAY

AT ONE O'CLOCK PRECISELY



May be viewed on the Friday and Saturday preceding, and
Catalogues had, at Messrs. CHRISTIE, MANSON AND WOODS' Offices,
8 King Street, St. James's Square, S.W.

L.67606

CONDITIONS OF SALE.

- I. THE highest bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within TWO DAYS from the Sale; Messrs. CHRISTIE, MANSON AND WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above conditions, the Money deposited in part of payment shall be forfeited; all lots uncared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

CATALOGUE.

First Day's Sale.

On MONDAY, MAY 17, 1909,

AT ONE O'CLOCK PRECISELY.

MODERN ETCHINGS AND ENGRAVINGS.

In the Folio.

- | | | |
|---|--|----|
| 1 | Etchings after Jules Breton, and Others' | 23 |
| 2 | Miscellaneous Etchings after J. M. W. Turner, R.A.,
Meissonier, and Others | 18 |
| 3 | Christ Healing the Sick, after Rembrandt, by Flameng;
etc.— <i>proofs</i> | 14 |
| 4 | A Rainy Day, after F. Walker, A.R.A., by R. W. Macbeth,
R.A.; Memling, by Schumacher; Etchings in London,
by B. Debaines (6); etc. | 12 |
| 5 | The Cavalier and Laughing Girl, after J. Vermeer, of Delft,
by Jacquemart; etc. — <i>artist's proofs</i> | 11 |
| 6 | L'Orage; and other Landscapes by Ch. Jacque (4); Views
in France and Italy, by Appian (5); etc. | 10 |
| 7 | L'Angelus, after J. F. Millet, by Martial; etc.— <i>proofs</i> | 10 |
| 8 | Saint Pierre à Caen; Honfleur, by Delauney; L'Angelus,
after Millet, by Waltner; etc. | 7 |

- 9 Paysage d'Italie; L'Etang, Ville d'Avriay, by J. B. C. Corot; etc. 5
- 10 La Glaneuse, after J. Breton, by Dautrey; The Lock, after J. Constable, R.A., by B. Debaines; Miss Croker, after Lawrence, by Greenhead; etc. 5
- 11 Erasmus, after Holbein, by Bracquemond; etc. 5
- 12 David, after Moreau, by Bracquemond; St. Maclou, by L. Lhermitte; and Two others 4
- 13 Rembrandt's Mill, by Duke; The Marshes, after J. B. C. Corot, by P. Laterrier; The Ferry, after and by the Same; and La Solitude, after ditto, by Th. Chauvel—*proofs* 4
- 14 Château de Clisson, after Harpignies, by A. Boulard; Saint Pierre à Caen, by B. Debaines; Rouen Cathedral, by L. Lhermitte—*artists' proofs*; and Notre Dame, by Delauney 4
- 15 Un Donateur, after Memling, by Gaujean; etc. 4
- 16 Sir Thos. Gresham, after Moro, by G. P. Slocombe; A Man in a large Hat, after Rembrandt—*engraver's proof*; etc. 4
- 17 Gleaners, after J. F. Millet, by Damman; Evening, after Rousseau, by Bracquemond; and Venice, after Ziem, by B. Debaines—*artists' proofs on vellum* 3
- 18 La Femme au Puits, after J. F. Millet, by Damman; La Femme au Rouet, after and by the Same; and Le Nouveau Lé, after ditto, by Bracquemond—*remarque proofs on vellum* 3
- 19 Labour, after J. F. Millet, by Bracquemond; L'Automne, after and by the Same—*remarque proofs on vellum*; and Hay Trussers, after ditto, by L. Le Couteux—*artist's proof* 3
- 20 St. George and the Dragon, after Carpaccio, by C. Schütz; Milton Dictating Paradise Lost, after Munckacsy, by C. Courty; and Apodyteriam, by Sir L. Alma-Tadema, by Lowenstam—*remarque proofs* 3

- 21 The Ford, after J. B. C. Corot, by G. Greux; and Moonrise,
after Harpignies, by Kraské—*remarque proofs on vellum* 2
- 22 La Vierge au Donataire, after Van Eyck, by Gaujean—
remarque proof; and The Carpenter's Family, after
Rembrandt, by C. Courty—*artist's proof* 2
- 23 Willem van Huythuysen, after F. Hals, by Unger; and
Jean Arnolfini and his Wife, after Van Eyck, by B.
Schumacher—*artists' proofs* 2
- 24 The Sower, after J. F. Millet, by Greux; and The
Shepherdess, after the Same, by Lesigne—*remarque
proofs on vellum* 2
- 25 A Dutch Cavalier, after F. Hals, by J. P. Aréndzen—*artist's
proof on vellum*
- 26 The Mill, after James Maris, by C. Dake; and Summer
Noon, after Willem Maris, by the Same—*remarque proofs
on vellum* 2
- 27 The Artist's Family, after Rembrandt, by F. Dorval—*remar-
que proof on Japanese paper*
- 28 The Syndics, after Rembrandt, by L. Flameng; The Lesson
in Anatomy, after and by the Same—*remarque proofs*;
and The Night Watch, after and by the Same—*proof* 3
- 29 Mrs. Cunliffe Offley, after Sir T. Lawrence, by Scott Bridg-
water—*artist's proof*
- 30 Mrs. Berkeley Paget as "Psyche," after J. Hoppner, R.A.,
by Scott Bridgwater—*artist's proof*
- 31 Lady Carmichael, after Raeburn, by Scott Bridgwater—
artist's proof
- 32 Miss Coussmaker, after Hoppner, by Norman Hirst—*artist's
proof*
- 33 Lady Wrottesley, after ditto, by ditto—*artist's proof*
- 34 Lady Douglas, after Gainsborough, by A. Jamas; and Lady
Sheffield, after and by the Same—*artist's proofs on
vellum* 2

- 23 35 A Young Lady of Quality, after Vandyck, by Laguillermie—
artist's proof on vellum
- 28 36 Marie Louise de Tassis, after ditto, by ditto—artist's proof
on vellum
- 37 Beatrice de Cousance, after ditto, by ditto—artist's proof on
vellum
- 38 La Bella, after Titian, by ditto—artist's proof on vellum
- 39 THE CHILDREN OF CHARLES 1ST, after Vandyck, by ditto
—artist's proof. Framed
- 40 Moonrise, after C. Daubigny, by Maxime Lalanne; and
Sunset, after and by the Same—proofs on vellum 2
- 41 Mrs. Hallett, after Gainsborough, by A. Mathey; and Mrs.
Robinson as "Perdita," after and by the Same—
remarque proofs 2
- 42 Madame Henriette de Bourbon, after Nattier, by A. Mathey;
and Madame Sophie, after and by the Same—remarque
proofs on vellum 2
- 43 Miss Haverfield, after T. Gainsborough, R.A., by ditto—
artist's proof on vellum
- 44 Mrs. Hallett, after ditto, by ditto—remarque proof on vellum,
signed
- 45 The Morning Walk, after and by the Same—artist's proof on
vellum, signed
- ✓ 46 Prince Charles Louis and Prince Rupert of Bavaria, after
Vandyke, by ditto—artist's proof on vellum, signed
- 47 Charles 1st, after and by the Same—remarque proof on vellum
- 48 Lady Ligonier, after T. Gainsborough, R.A., by J. B.
Pratt—artist's proof
- 49 Darwin, after W. Ouless, R.A., by P. Ragon—remarque proof;
and Tennyson, by the Same—proof on vellum 2
- 50 The Blue Lights, after Turner, by F. Short; Ploughing,
after P. de Wint; and Battersea Bridge, by ditto—
artists' proofs 3

- 51 Jean Charles de Cordes, and his Wife, after Rubens, by C. Waltner; and Others by the Same 4
- 52 Rembrandt, after himself, by ditto; and Le Doreur, after and by the Same—*artist's proofs on vellum* 2
- 53 The Philosopher, after ditto, by ditto, *remarque proof on vellum*; and The Rabbi, after and by the Same—*artist's proof on vellum* 2
- 54 Mr. and Mrs. Daly, after ditto, by ditto—*artist's proof on vellum* 2
- 55 The Blue Boy, after Gainsborough, by ditto; and Marguerite Infanta, after Velasquez, by the Same—*artists' proofs on vellum* 2
- 56 Mrs. Graham, after Gainsborough, by ditto; and Lady Camden, after Sir J. Reynolds, by the Same—*artists' proofs on vellum* 2
- 57 Lady Mulgrave, after Gainsborough, by ditto—*artist's proof on vellum*
- 58 Harmony, after F. Dicksee, R.A., by ditto—*artist's proof on vellum*
- 59 L'Angelus, after J. F. Millett, by ditto—*artist's proof on vellum* 28
- 60 The River of Gold; The Pool; and Three other etchings, by W. L. Wyllie, R.A. 5
- 61 Sketches in Holland: a Series of 12 Etchings, by S. van Gravesande—in *a folio* 12

FRAMED.

- 62 Mrs. Home Drummond, after Raeburn, by Scott Bridgwater; and Lady Maitland, after ditto, by Norman Hirst—*artist's proofs* 2
- 63 Mrs. Elliott, after Gainsborough, by Scott Bridgwater; The Lock, after Constable, by F. Short—*artists' proofs*; and A Stiff Breeze, by W. L. Wyllie 3

- 64 Mrs. Carnac, after Sir J. Reynolds; and Jane, Countess of Harrington, after the Same 2
- 65 An Alpine Pass, after Turner, by F. Short; The Bridge, by James Maris; etc. 7
- 66 Le Printemps, after Matthew Maris, by Zilcken; Feeding Chickens, after the Same, by W. Hole—*artists' proofs on Japanese paper*; etc. 6
- 67 Fetching Water, after J. F. Millet, by Bracquemond—*remarque proof on vellum*; etc. 3
- 68 Un Donateur, after Van Eyck, by L. Flamerg—*proof on Japanese paper*; etc. 3
- 69 Miss Coussmaker, after Hoppner, by N. Hirst—*artist's proof*
- 70 The Earls of Bristol and Bedford, after Vandyck, by Laguillermie—*artist's proof on vellum*; etc. 2
- 71 Harman Bridge, Salisbury, after Constable, by Norman Hirst—*artist's proofs*; etc. 4
- 72 The Lock; and The Cornfield, after Constable, by David Lucas 2
- 73 The Valley Farm, after Constable, by B. Debaines—*artist's proof on vellum*; and Salisbury Cathedral, after the Same, by D. Lucas 2
- 74 Henrietta Maria, after Vandyck, by L. Taylor; and William and his bride Mary, after and by the Same—*artist's proofs on vellum* 2
- 75 Lorenzo Lorendano, after Bellini, by P. le Rat—*remarque proof*; Eel Bucks at Goring, after Muller, by B. Debaines; etc. 3
- 76 The Ferry, after Troyon, by Greux—*remarque proof on vellum*; and Hauling Timber in the New Forest, after L. Kemp-Welch, by W. Hole—*artist's proof* 2
- 77 The Artist's Mother, by J. M. Whistler: colour print; etc. 4

- 29 . 78 The Night Watch, after Rembrandt, by C. Waltner —
remarque proof on vellum, signed
- 40 79 THE SYNDICS, after Rembrandt, by C. Koepping—*artist's*
proof, signed

IN THE FOLIO.

HEDLEY FITTON.

- 80 The Old Market, Florence; and Juliet's House, Verona 2
- 81 The Monument; and St. Martin's Church 2
- 82 Via dei Girolami, Florence; and The Rialto, Venice 2
- 83 The City Cross, Winchester; and London Bridge 2
- 84 The Rialto; Bargate, Southampton; and The Founder's
 Tomb, Colchester 3
- 85 The Two Mills; Bargate, Southampton; and Rue de
 l'Hôtel de Ville 3
- 86 Barge-Builders, Limehouse; The Gateway, Hever Castle;
 and Via di Cappacio, Florence 3
- 87 The Horse Guards; and Ponte Vecchio, Florence—*framed* 2

SIR F. SEYMOUR HADEN.

- 7 88 The Three Sisters (D. 116); and Nine Borrowdown (D. 150) 2
- ± 2 89 Mount's Bay (D. 114)—*second state*; and Harry Kelly's
 Boathouse, Putney (D. 107) 2
- 6 90 The Inn, Purfleet—*first state* (D. 122)

- 27 91 Greenwich Hospital—*first state*
 62 92 A Water Meadow (D. 20)
 12 93 Kensington Gardens—*large plates* (D. 26), *signed*
 25 94 Breaking up of the Agamemnon—*first state, signed*
 100 95 A RIVER IN IRELAND (D. 82)—*first state, signed, framed*
 55 96 SUNSET IN IRELAND (D. 44)—*first state, framed*
 180 97 ETUDES À L'EAU-FORTE par Seymour Haden: a series of 31
 myss Etchings, and Notice and Descriptions by Ph. Burty—
 in a folio 31

J. F. MILLET.

- 98 Paysan Rentrant du Fumier—*second state*; and Another 2
 99 La grande Bergère; and Another 2
 100 La Fileuse—*second state*; and Another 2
 101 La gardeuse d'Oies; and Le petit Bêcheur 2
 102 La Bergère; and Two others—*woodcuts* 3
 103 Le depart pour le travail—*first state*
 104 La Barateuse—*first state*
 26 105 Les Glaneuses—*first state*
 106 Les Bêcheurs—*third state*
 107 La Cardeuse
 108 Les quatre points du jour, by A. Lavreille; and Three
 Etchings after Millet 7

C. MÉRYON.

- X 109 Salle des Pas Perdus (W. 76)—*first state*; L'Entrée du Palais de Justice (W. 3)—*second state*; Pro volant—*second state*; and Two others 5
- 110 Vue de l'ancien Louvre (W. 60)—*first state*; Pavillon de Mademoiselle (W. 68); and Entrance to the faubourg St. Marceau (W. 69) " 3
From the Seymour Haden Collection.
- 111 Rue Pirouette (W. 30)—*fourth state*; and Bainsfroid's Chevrier (W. 27)—*second state* 2
- 112 Rue des Chantres (W. 25)—*second state*; and Ministère de la Marine (W. 26)—*fourth state* 2
- 113 Collège Henri IV. (W. 58)—*first state*; and Another—*fourth state* 2
- 114 Le Stryge (W. 7)—*second state*
- 115 Le petit Pont (W. 8)—*second state*
- 116 L'arche du Pont Notre Dame (W. 9)—*first state on green paper*
- 117 La Galerie de Notre Dame (W. 10)—*first state*
- 118 Rue des Mauvais Garçons (W. 11)—*second state*
- 119 Tourelle de la Rue de la Tixeranderie (W. 13)—*first state*
- 120 La Pompe Notre Dame (W. 15)—*first state*
- 121 Le Pont au Change (W. 18)—*second state*
- 122 La Morgue (W. 20)—*second state*
- 123 L'Abside de Notre Dame (W. 22)—*second state*
- 26 124 Tourelle dite de Marat (W. 24)—*trial proof dedicated to Ph. Burty, 1861*
- 125 Le Pont au Change vers 1784 (W. 28)—*first state*
- 126 Entrée du Couvent (W. 32)—*second state*

- 127 Ancienne Habitation à Bourges (W. 34)—*first state. From the Seymour Haden Collection*
- 50 128 LA TOUR DE L'HORLOGE (W. 12)—*first state on green paper*
- 72 129 ST. ETIENNE DU MONT (W. 14)—*first state on green paper*
- 80 130 LE PONT NEUF (W. 17)—*trial proof, before the verses on green paper*
- 120 131 LE PONT AU CHANGE (W. 18)—*first state*
- 50 132 RUE DES TOILES À BOURGES (W. 35)—*trial proof on green paper*

ALBRECHT DÜRER.

- X 133 The Prodigal Son (B. 28)
- 134 Virgin and Child, with Crown and Sceptre on Crescent (B. 32)
- 135 Madonna and Child (B. 35)—*from the Mariette Collection*
- 136 The Virgin and Child in swaddling Clothes (B. 38)
- 137 Virgin and Child crowned by two Angels (B. 39)
- 138 St. Jerome in the Desert (B. 61)
- 139 Le Petit Courrier (B. 80)
- 140 The Standard-bearer (B. 87)
- 141 The Large Horse (B. 97)
- 190 142 ADAM AND EVE (B. 1)—*first state*
- 150 143 VIRGIN AND CHILD WITH LONG HAIR (B. 30)
- 165 144 ST. HUBERT (B. 57)
- 145 ST. JEROME IN HIS CELL (B. 60)
- 70 146 MELANCOLIA (B. 74)
- 78 147 THE GREAT FORTUNE (B. 77)
- 160 148 THE KNIGHT AND DEATH (B. 98)

W. HOLLAR.

- 149 A Chalice, by W. Hollar (P. 2463); and Peasant Paying
His Reckoning, by A. Ostade 2

LUCAS VAN LEYDEN.

- 150 The Return of the Prodigal Son (B. 78)
151 The Holy Family (B. 85)

MARTIN SCHONGAUER.

- 152 THE NATIVITY (B. 4)

REMBRANDT VAN RHYN.

- 153 Portrait of Rembrandt and his Wife (B. 19)—*second state*
154 Rembrandt in Cap and Feather (B. 20)—*second state*
155 Abraham and Hagar (B. 30)
156 Abraham's Sacrifice (B. 35)
157 Tobit Blind (B. 42)
158 The Angels appearing to the Shepherds (B. 44)—*third state*
159 Christ disputing with the Doctors (B. 65)—*first state*

- 160 Christ and the Woman of Samaria (B. 71)—*third state*;
and Sketch of Six Heads (B. 365)—*second state*
- 161 The Descent from the Cross (B. 83)—*first state*
- 162 The Jews' Synagogue (B. 126)—*first state*
- 163 Landscape with the square Tower (B. 218)—*third state*
- 164 A Landscape with a Mill-sail seen above a Cottage (B. 226)
- 165 Landscape with the Obelisk (B. 227)—*second state*
- 166 Landscape with Sailing-boat (B. 228)
- 167 Cottage with white Palings (B. 232)—*third state*
- 168 Rembrandt's Mill (B. 233)
- 169 Landscape with Canal and large boat (B. 236)—*second state*
- 170 Landscape with the Cow drinking (B. 237)—*third state*
- 171 Landscape with the Swans (B. 335)—*second state*
- 172 Portrait of Rembrandt's Mother (B. 344)
- 173 The Same (B. 344)
- 174 Old Woman asleep (B. 350)
- 175 VIEW OF OMVAL (B. 209)—*second state*
- 176 A VIEW OF AMSTERDAM (B. 210)
- 177 THE THREE TREES (B. 212)
- 178 THE THREE COTTAGES (B. 217)—*third state*
- 179 LANDSCAPE WITH THE FLOCK OF SHEEP (B. 224)—*second state*
- 180 LANDSCAPE WITH COTTAGE AND HAY-BARN (B. 225)

15325-18.6

End of First Day's Sale

Second Day's Sale.



On TUESDAY, MAY 18, 1909,

AT ONE O'CLOCK PRECISELY.



IN THE FOLIO.

MODERN ETCHINGS AND ENGRAVINGS.

- | | | |
|-----|--|---|
| 181 | The Golden Stairs, after Burne-Jones, by F. Jasinsky;
Old Houses, Ghent, by F. Brangwyn, A.R.A.; etc.—
<i>artist's proof</i> | 4 |
| 182 | February Fill Dyke, after B. W. Leader, R.A., by Chauvel;
The Water Mill, after Constable, by B. Debaines; etc.—
<i>artist's proofs</i> | 4 |
| 183 | The Picture Gallery; and The Sculpture Gallery, after
Alma-Tadema, by A. Blanchard— <i>artist's proofs</i> ; and
La vierge aux Raisins, after C. David, by Gaujean; etc. | 4 |
| 184 | The Vintage Festival, after Alma-Tadema, by A. Blanchard;
The Ferry Boat, after Corot, by Chauvel; and At Evening
Time, by F. Chaigneau— <i>artist's proofs</i> | 3 |
| 185 | Morning, after J. Dupré, by Lalanne; Village on the Oise,
by G. Greux; and Le Soir, after Harpignies, by F.
Oudart— <i>remarque proofs on vellum</i> | 3 |
| 186 | Anxious Moments, after J. Israels, by Lowenstam; The
Wave, by I. L. Propert; etc. | 3 |

- 187 William of Orange and Henrietta Maria Stuart, after Vandyck, by Dake; Amelia of Solms, after the Same, by C. Waltner; and Alonzo Cano, after Velasquez, by R. W. Macbeth—*artist's proofs* 3
- 188 The Jewish Rabbi, after Rembrandt, by C. Waltner; van der Geest, after Vandyck, by Courtrey; and Admiral de Ruyter, after F. Hals, by G. P. Slocombe—*proofs* 3
- 189 Winter in Holland, after A. Mauve, by C. A. Walker; Returning Home, after the Same, by van der Weel; and The Shepherd, by F. Chaigneau—*remarque proofs on vellum* 3
- 190 Miss Grant, by Herkomer; and Rubens, and his Wife, after Rubens, by L. Flameng—*artist's proofs* 3
- 191 J. Brahms, by W. Unger—*remarque proof on vellum*; Richard Wagner, by Herkomer; and Tennyson, by the Same—*remarque proofs* 3
- 192 Salisbury Meadows, after Constable, by L. Kratké; Worcester, after Gainsborough, by B. Debaines; and Eglise de Gréville, after Millet, by Gaulet—*remarque proofs on vellum* 3
- 193 The Children of Charles Ist, after Vandyck, by A. Mathey—*remarque proofs on vellum*; and Ariosto, after Titian, by C. Waltner—*artists' proofs on vellum* 2
- 194 Elizabeth J. Baes, after Rembrandt, by Arendzen—*remarque proof on vellum*; and Mona Lisa, after Leonardo, by Jacquemart—*artist's proof on vellum* 2
- 195 The Rt. Hon. W. E. Gladstone, after Millais; and Ruskin, by Herkomer—*artist's proof* 2
- 196 The Shepherd, after Ch. Jacque, by F. Jacque; and The Waning of the Day, after Jules Breton, by C. Waltner—*artist's proof on vellum* 2
- 197 Cardinal Manning, by A. Legros; and After Work, by W. Strang, A.R.A.—*proofs* 2

- 198 Clarissa, after Millais, by Laguillermie; and Master Lambton, after Sir T. Lawrence, by C. Waltner—*remarque proofs* 2
- 199 Stormy Noon, Hampstead Heath, after Constable, by Norman Hirst—*artist's proof*; and Les Moulins, after J. Maris, by Grant van Roggen—*remarque proof on vellum* 2
- 200 Misty Weather in the Mediterranean, after H. Harpignies, by B. Debaines; and Dance of the Nymphs, after Corot, by Kratké—*remarque proofs on vellum* 2
- 201 David, after Moreau, by Bracquemond—*remarque proof on vellum*; Rheims Cathedral, by Delauney—*artist's proof* 2
- 202 "He is Coming," after M. Maris, by W. Hole; and Butterflies, after the Same, by Zilcken—*artist's proofs on Japanese paper*
- 203 Lady Mansfield, after G. Romney, by T. G. Appleton; and Lady Miles, after the Same, by Scott Bridgwater—*artists' proofs* 2
- 204 The Haywain, after Constable, by B. Debaines; and The Cornfield, after and by the Same—*artist's proofs on vellum* 2
- 205 Evening in Arcadia, after Corot, by B. Debaines; and Parting Day, after Leader, by the Same—*artist's proofs* 2
- 206 Chill October, after Millais, by B. Debaines—*artist's proof on Japanese paper*
- 207 Rembrandt's Mill, after Rembrandt, by B. Debaines—*remarque proof on vellum*
- 208 A Young Shepherdess, after J. F. Millet, by Bracquemond, and The Knitting Lesson, after and by the Same—*remarque proofs on vellum* 2
- 209 Ville d'Avray, after Corot, by Th. Chauvel—*artist's proof on vellum*; and La Bergère, after J. F. Millet, by Damman—*remarque proof* 2

- 210 The Pond, after Corot, by Th. Chauvel; and The Willow Walk, after and by the Same—*artist's proofs on vellum* 2
- 211 L'Orage, after N. Diaz; and Le Lac, after Corot, by the Same—*artists' proofs* 2
- 212 The Forest, after A. van Marckl, by C. Courtry; and The Companions—*proofs (a set of four)* 4
- 213 La Mort du Vagabond, by A. Le Cros—*proof, signed*
- 214 La Garde de La Casbah, by Fortuny; and Two others 3
- 215 The Holy Family, after Botticelli; St. George, after Raphael; Lorenzo de Medicis; etc., by F. Gaillard 6
- 216 San Sebastian; Lorenzo de Medicis; and Others, by ditto 6
- 217 Œdipus, after Ingres; etc., by ditto 5
- 218 Monsignor Pie; another Impression of the same with the Coat-of-arms; Père Hubin; etc., by ditto 5
- 219 Man with a Pink, after Van Eyck; and Sœur Rosalie—*remarque proof; by ditto* 2
- 220 Waiting for Relief; The Blind Shepherd; Touched; and An Old Woman Reading, by Sir H. von Herkomer, R.A. 4
- 221 The Swing; Souvenir de Rembrandt; and A Welsh Woman, by the Same 8
- 222 Words of Comfort; The Orphans; and In Trouble, by the Same 3
- 223 Sadness, by C. Koepping; etc. 8
- 224 An Old Man, after Rembrandt, by ditto—*artist's proof*
- 225 Figure Subjects and Landscapes, by Matthew Maris 7
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